

4^o Mus. pr. 42589

VARIATIONS

Brillantes

Pour le **VIOLON** avec Acc^t

d'Orchestre ou de Piano

sur un thème original

PAR

TH. TÄGLICHBECK.

Propriété des Editeurs.
Bureq. aux Arch. de l'Union.

Œuvre 17.

Pr. } av. Orchestre 1 Flz. 16 gr.
 } av. Quatuor — 20 gr.
 } av. Piano — 12 gr.

Leipzig, chez Fried. Hofmeister.

Paris, chez L. Richault.

2491

4^o Mus. pr. 42589

2^e Entr.

13 Entr. H. R.

Mappe

VARIATIONS

Brillantes

Pour le **VIOLON** avec Acc^t

d'Orchestre ou de Piano

sur un thème original

PAR

^[omas]
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Propriété des Editeurs.
Enreg. aux Arch. de l'Union.

Œuvre 17.

Pr. } av. Orchestre 1 Flûte 16 gr.
 } av. Quatuor 20 gr.
 } av. Piano 12 gr.

[1840]

Leipzig, chez Fried. Hofmeister

Paris, chez J. Richault

2491

Ma / 67 / 109

2491

INTRODUZIONE

Corni e Trombe.

Char

Fug.

(♩ = 80.)

cresc.

Andantino.

Solo.

TEMA

dolce.

Poco più mosso.

(● = 96.)

VAR. 1.

con energia.

Tutti. Tempo 1^o (♩ = 80.)

2491

State of
South Carolina
Spartanburg

VIOLINO PRINCIPALE.

3

VAR. 2. *Solo.* *pp* *cres.* *decresc.* *f* *ff*

(♩ = 108.) *Più mosso.* *f* *tr* *spiccato.* *loco.*

VAR. 3. *f* *tr* *spiccato.* *loco.*

1^a 2^a *Tutti.* *Tempo 1º* (♩ = 80.) *f* *p* *f* *Solo.*

Listesso Tempo. VIOLINO PRINCIPALE.
Solo.
sulla 4^a Corda.
grandioso.

VAR. 4.

VAR. 5.

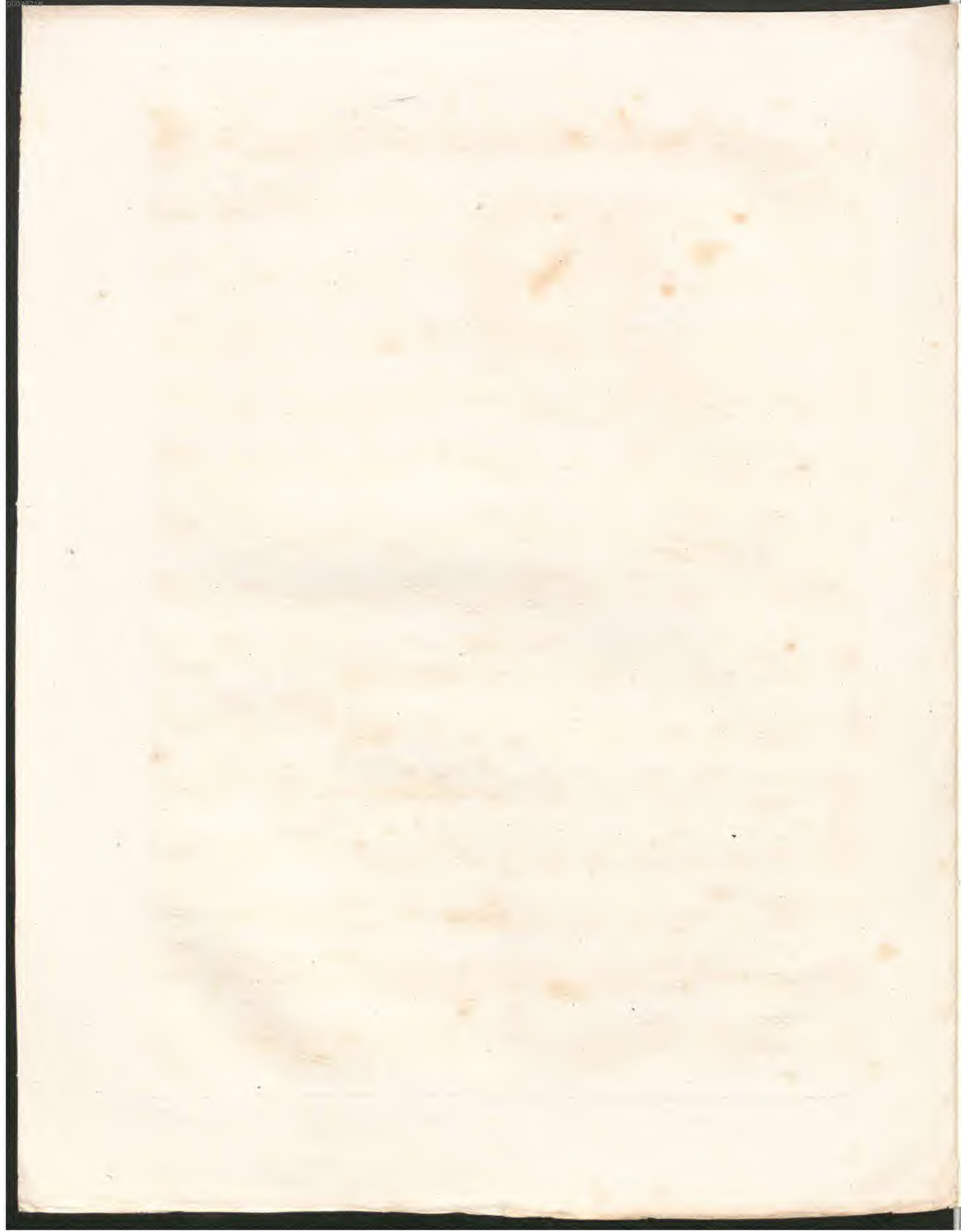
VIOLINO PRINCIPALE.

5

The musical score for Violino Principale, page 5, is written in G major (one sharp). It consists of 14 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Trills (tr) are indicated throughout the piece. Slurs are used to group notes. Performance markings include 'Tutti loco.', 'Basso.', 'Solo.', 'poco più mosso.', 'cresc.', 'f', 'crescendo.', and 'FIN.'.

2451

Березинко
Симоненко
А.И.О.О.О.



Allegro moderato.

Th. Taeglichsbeck. Op. 17.

INTRODUZIONE.

INTRODUZIONE.

f

p

cresc.

ff

Andantino.
Solo.

TÈMA.

TÈMA.

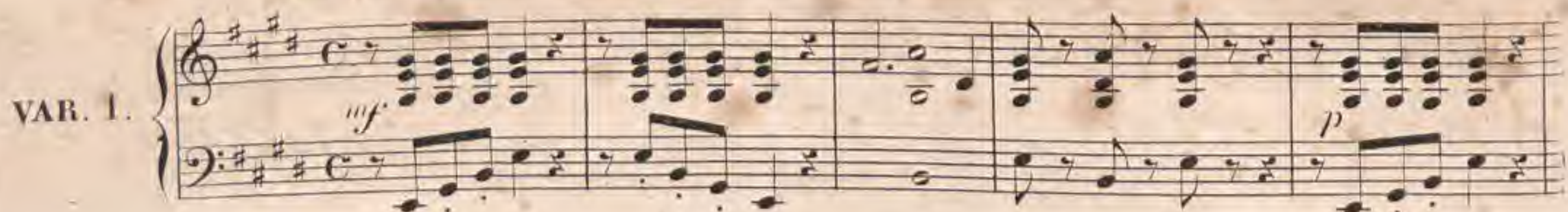
p

mf

p

Poco più mosso.

VAR. 1.



VAR. 2.



Più mosso.

VAR. 3.



First system of musical notation, treble and bass staves, key of D major, 2/4 time.

Second system of musical notation, treble and bass staves, key of D major, 2/4 time, with first and second endings.

Tutti. Tempo 1^o

Third system of musical notation, treble and bass staves, key of D major, 2/4 time, marked *ff* and *p*.

Fourth system of musical notation, treble and bass staves, key of D major, 2/4 time, marked *f*.

Fifth system of musical notation, treble and bass staves, key of D major, 2/4 time, marked *Solo*.

Lo stesso Tempo.

Sixth system of musical notation, treble and bass staves, key of D major, 2/4 time, marked *f*, labeled **VAR. 4.**

Seventh system of musical notation, treble and bass staves, key of D major, 2/4 time.

4

The musical score is written for piano and consists of seven systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes various dynamics (p, f, pp, cresc., f), articulation (accents, slurs), and a final 'Cadenza' section marked with a forte (f) dynamic and a double bar line.

System 1: Treble and Bass staves. Dynamics: *p*.

System 2: Treble and Bass staves. Dynamics: *f*, *f*, *pp*.

System 3: Treble and Bass staves. Dynamics: *cresc.*.

System 4: Treble and Bass staves. Dynamics: *f*, *p*.

System 5: Treble and Bass staves. Dynamics: *f*, *p*.

System 6: Treble and Bass staves. Dynamics: *p*.

System 7: Treble and Bass staves. Dynamics: *f* Cadenza.

VAR. 5.

VAR. 5.

Handwritten musical score for Variation 5, featuring a grand staff with treble and bass clefs, key signature of three sharps (F#, C#, G#), and time signature of common time (C). The piece is marked with dynamics *f* (forte) and *p* (piano). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The notation includes eighth and sixteenth notes, rests, and slurs.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in the key of D major (two sharps) and 3/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of six measures. The first measure has a forte (f) dynamic marking. The second and fifth measures have a piano (p) dynamic marking. The notation includes eighth and sixteenth notes, rests, and chordal accompaniment in the bass. The handwriting is in ink on aged paper.

The first system of the musical score for 'L'Espresso' features a treble and bass staff. The treble staff begins with a 2^a (second) marking above a bracket. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Tutti.' and the dynamics are 'f' (forte) and 'f' (forte). The music consists of eighth and sixteenth notes, with a repeat sign at the end of the first measure.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is written in a cursive, handwritten style. The score consists of two systems of music. The first system has two measures, and the second system has four measures. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The paper is aged and slightly discolored, with some visible wear and tear. The handwriting is clear and legible, typical of a personal or working manuscript.

Solo.
pp

poco più mosso.

1

pp

pp

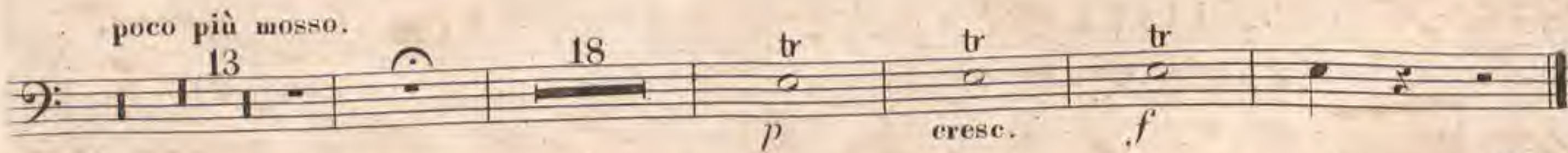
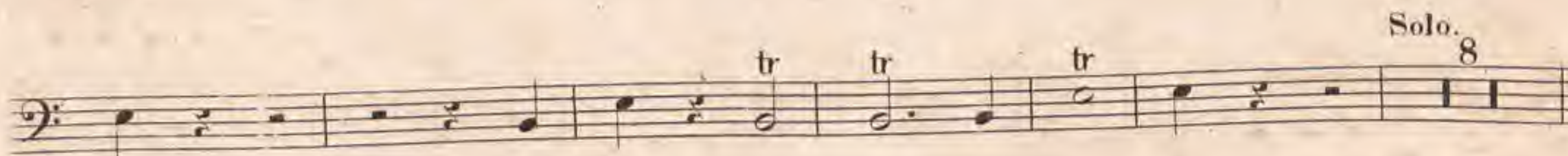
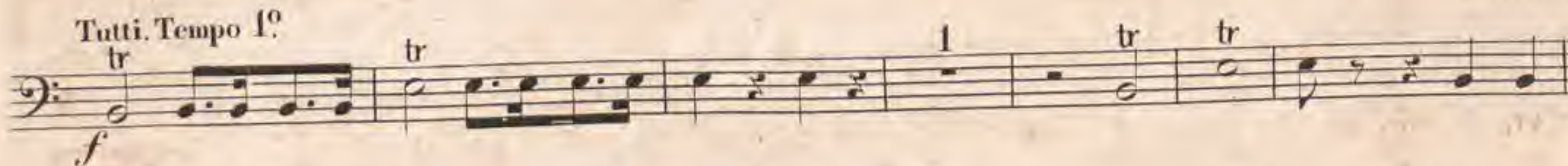
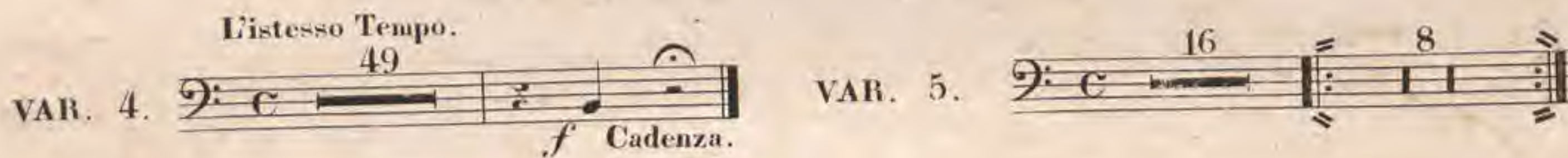
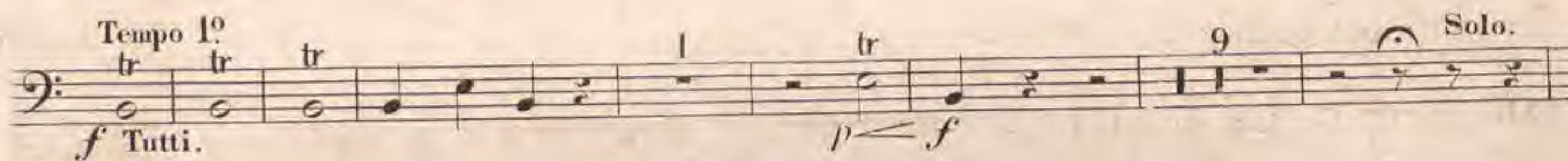
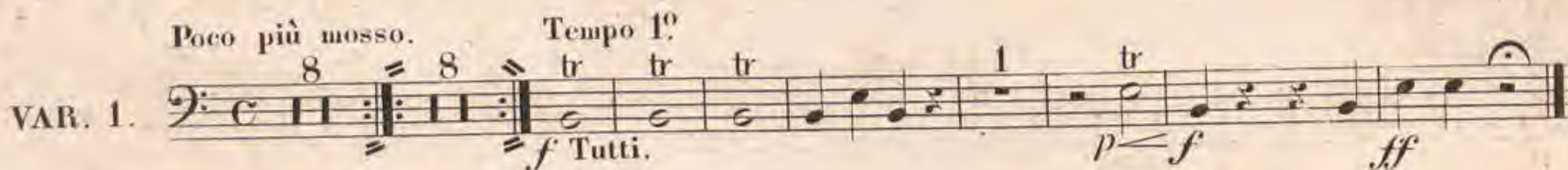
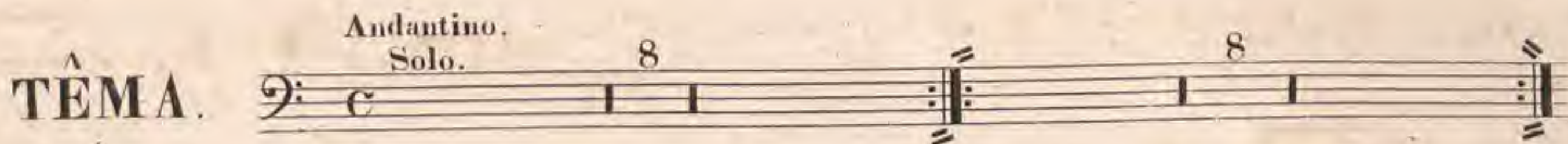
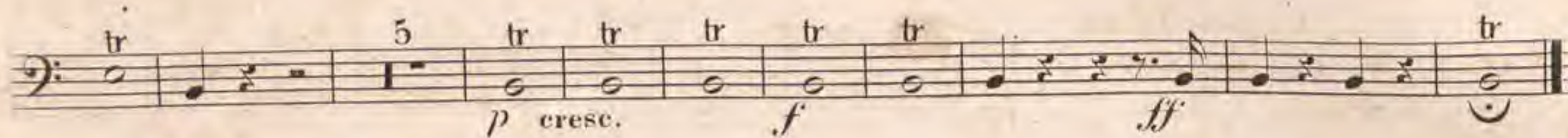
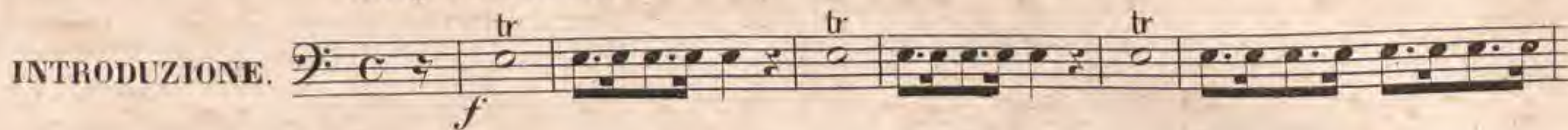
Tutti.
cresc.
f

FINE.

TYMPANI in E. H.

Th. Tueglichsbeck. Op. 17.

Allegro moderato.



FINE.

The first of these is the
 fact that the system is
 not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole.

The second problem is
 the fact that the system
 is not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole.

The third problem is
 the fact that the system
 is not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole.

The fourth problem is
 the fact that the system
 is not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole.

The fifth problem is
 the fact that the system
 is not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole.

The sixth problem is
 the fact that the system
 is not self-sufficient. It
 requires a constant supply
 of raw materials and
 energy. This is a major
 problem for the system
 as a whole.

4^o Mrs. pt. 42589

OBOE 1^a

1

Allegro moderato.

Th. Taeglichsbeck, Op. 17.

INTRODUZIONE.

TÈMA.

Andantino.

VAR. 1.

Poco più mosso.

VAR. 2.

VAR. 3.

L'istesso Tempo.

VAR. 5.

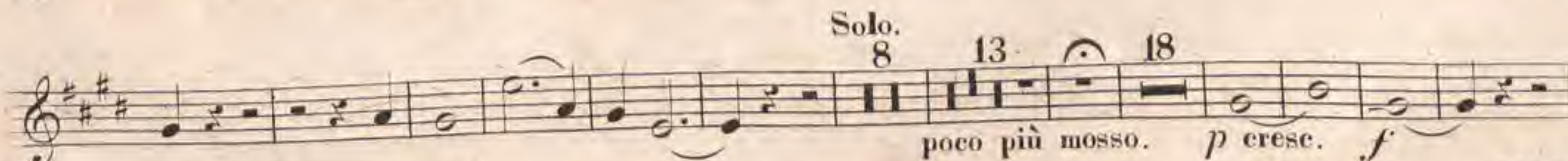
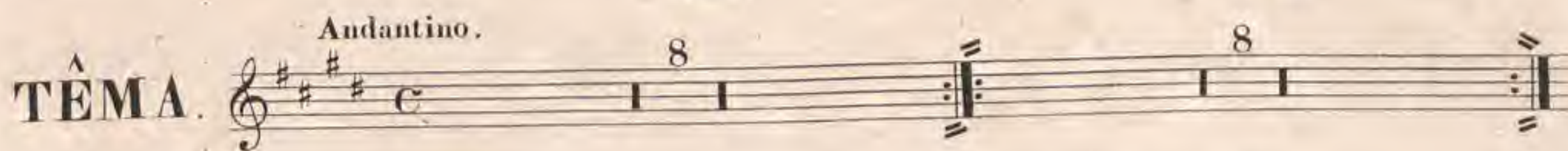
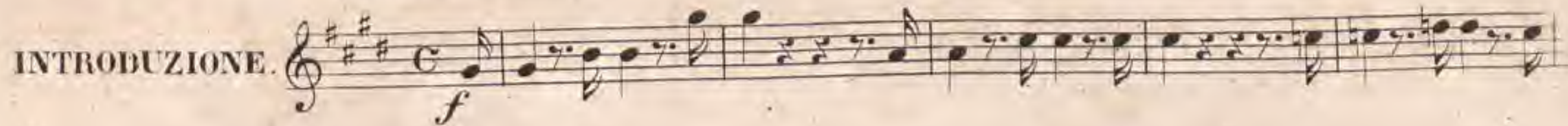


OBOE 2^a

1

Th. Taeglichsbeck. Op. 17.

Allegro moderato.



FINE.



[The text on this page is extremely faint and illegible due to fading or bleed-through from the reverse side. It appears to be a handwritten letter or document.]

4° Mus. pr. 42589

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

FAGOTTO 1^o

1

Allegro moderato.

Th. Täglichsbeck, Op. 17.

INTRODUZIONE. *f*

p *cresc.* *f* *ff*

Andantino. Solo. 8 8

TÈMA.

Poco più mosso. 8 8 Tutti. Tempo 1^o

VAR. 1. *f*

p *f*

8 8 Più mosso. 8 8

VAR. 2. VAR. 3. *f* Tutti. Tempo 1^o

p *f*

Solo.

Lo stesso Tempo. 6 2

VAR. 4. *f*

4 21 Cadenza. *f*

3 9 7 1^a 2^a

VAR. 5. *f* *f* *p* Tutti.

Solo. poco più mosso 8 4 *p*

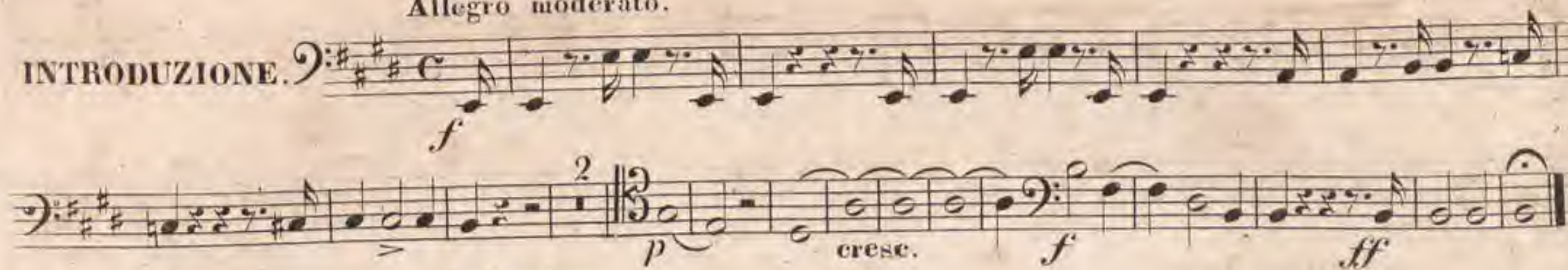
1 16 Tutti. *p* *cresc.* *f*

FINE.



Allegro moderato.

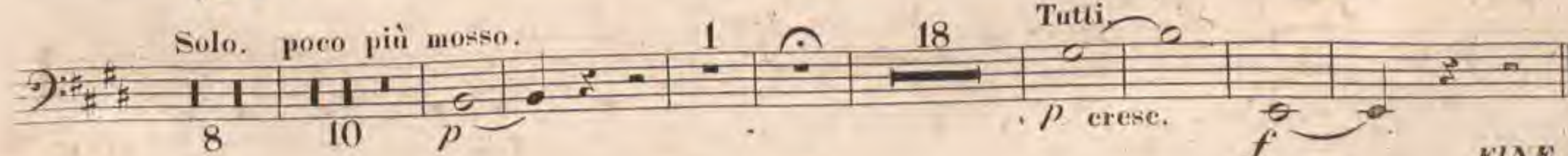
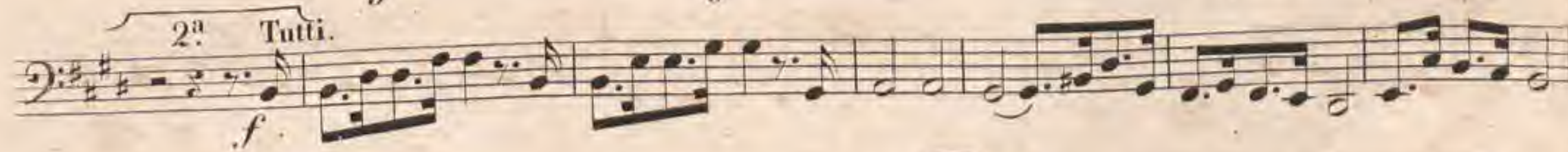
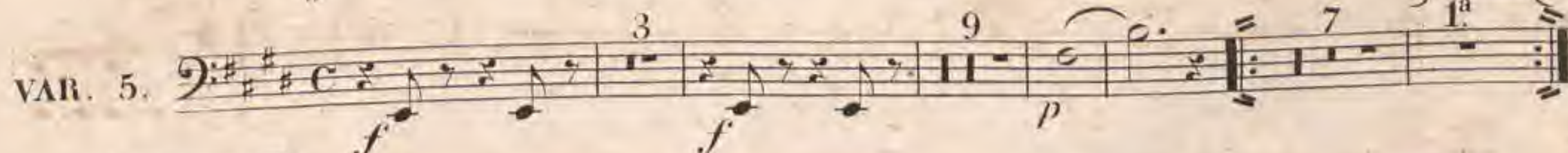
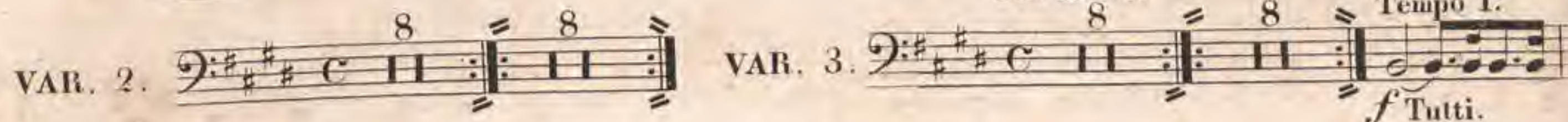
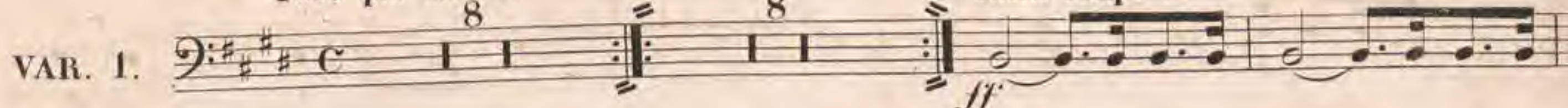
INTRODUZIONE.



TÈMA.

Andantino.
Solo.

Poco più mosso.

Tutti. Tempo 1^o

4^o Mus. fr. 42589

CORNO 1^o in E.

Th. Taeglichabeck. Op. 17.

Allegro moderato.
INTRODUZIONE.

First system of music for Corno 1^o in E, featuring a treble clef, common time signature, and dynamic markings *f* and *p*. The second system includes a *cresc.* marking.

ff
TÈMA. Andantino.

First system of the main theme (TÈMA) for Corno 1^o in E, featuring a treble clef, common time signature, and dynamic markings *ff* and *poco più mosso*. The system includes first and second endings marked with '8' and repeat signs.

Tutti. Tempo 1^o

Second system of the main theme (TÈMA) for Corno 1^o in E, featuring a treble clef, common time signature, and dynamic markings *f*, *ff*, and *p*. The system includes first and second endings marked with '8' and repeat signs.

2491

CORNO 2^o in E.

Th. Taeglichabeck. Op. 17.

Allegro moderato.
INTRODUZIONE.

First system of music for Corno 2^o in E, featuring a treble clef, common time signature, and dynamic markings *f* and *p*. The second system includes a *cresc.* marking.

ff
TÈMA. Andantino. 8

First system of the main theme (TÈMA) for Corno 2^o in E, featuring a treble clef, common time signature, and dynamic markings *ff* and *poco più mosso*. The system includes first and second endings marked with '8' and repeat signs.

Tutti. Tempo 1^o

Second system of the main theme (TÈMA) for Corno 2^o in E, featuring a treble clef, common time signature, and dynamic markings *f*, *ff*, and *p*. The system includes first and second endings marked with '8' and repeat signs.

2491



CORNO 1^o in E.

Più mosso. 8 8 *Tutti. Tempo 1^o*

VAR. 3. *ff* *p* *Solo.*

ff *pp*

Listesso Tempo. 43 2

VAR. 4. *pp*

VAR. 5. *f* 3 11 8 *f* *Cadenza.* *Tutti.*

dimin. Solo. 8 p 1 10 *p* *Tutti.* *crese. f*

2491 **FINE.**

CORNO 2^o in E.

Più mosso. 8 8 *Tutti. Tempo 1^o*

VAR. 3. *f* 2

f *Solo.*

Listesso Tempo. 43 2

VAR. 4. *f*

VAR. 5. *f* 3 11 8 *f* *Cadenza.* *Tutti.*

dimin. 8 8 1 10 *p* *Tutti.* *crese. f*

Solo. poco più mosso.

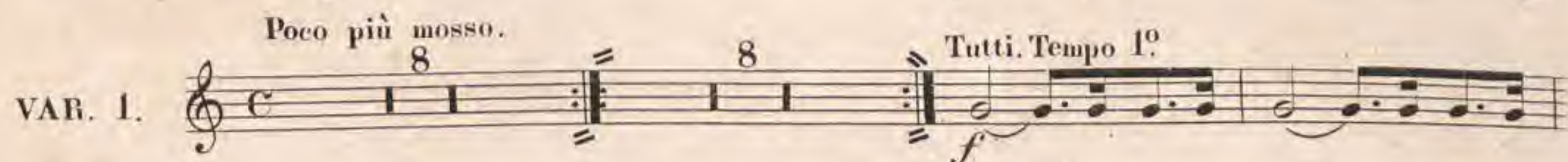
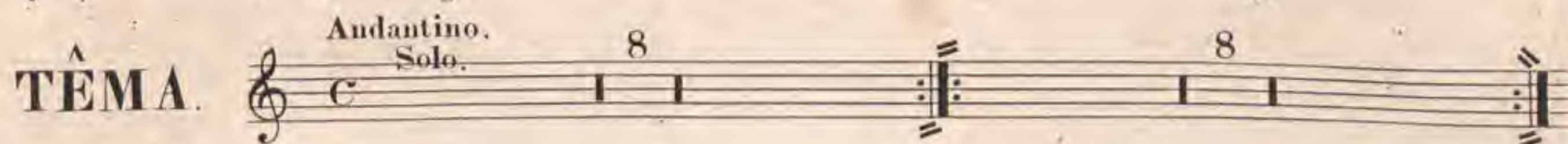
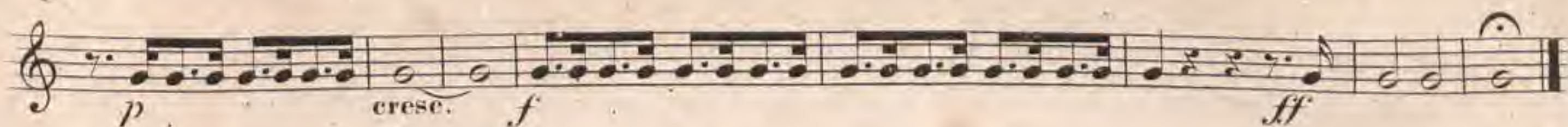
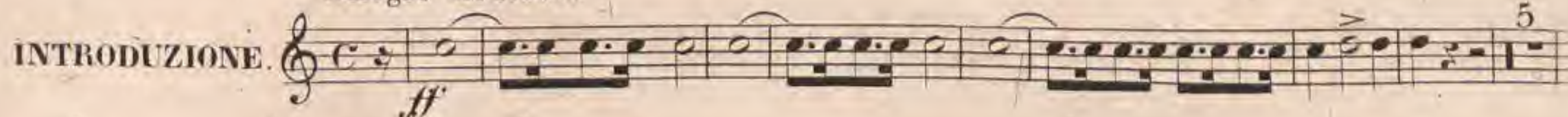
2491 **FINE.**

TROMBA 1^a in E.

Th. Taeglichsbeck, Op. 17.

1

Allegro moderato.



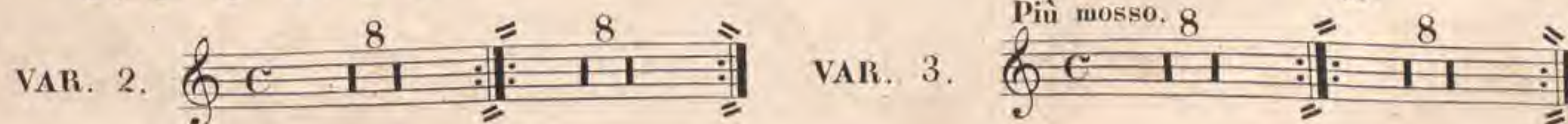
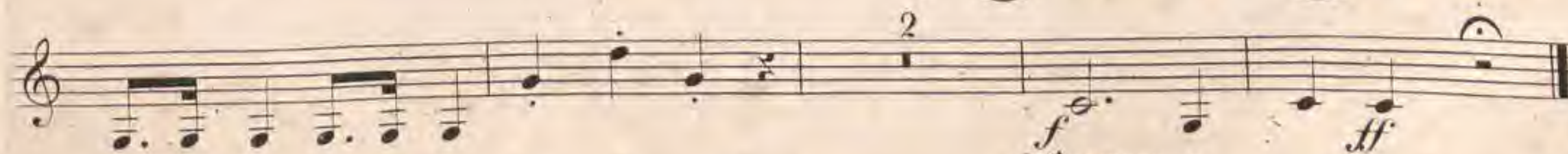
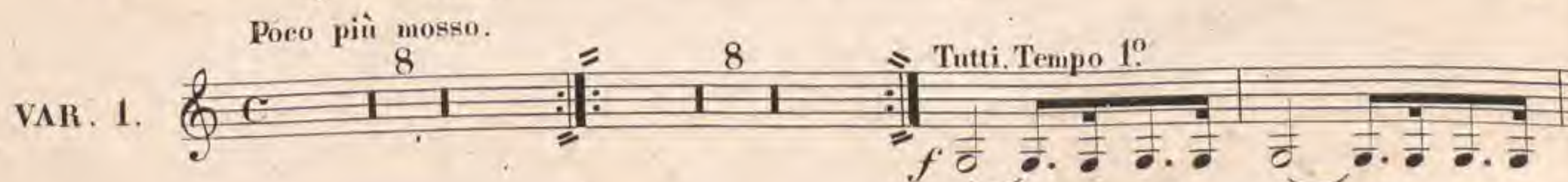
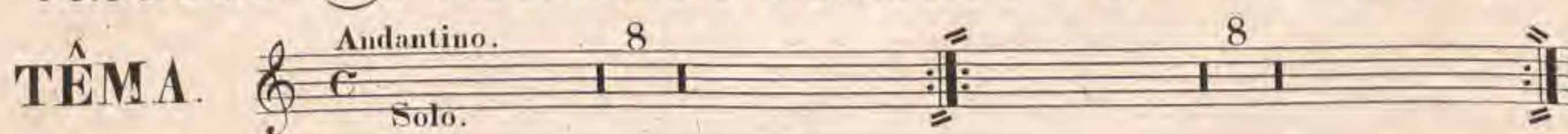
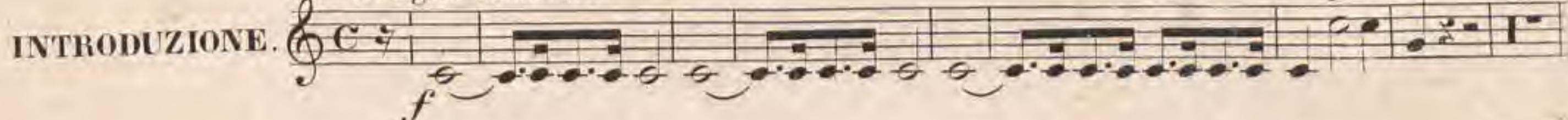
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TROMBA 2^a in E.

Th. Taeglichsbeck, Op. 17.

1

Allegro moderato.

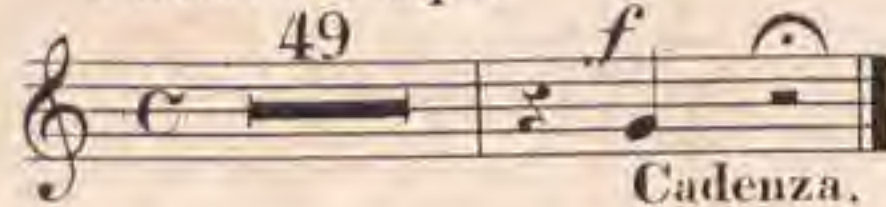


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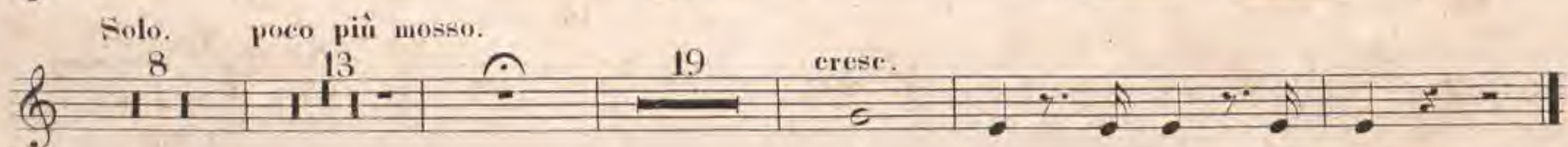
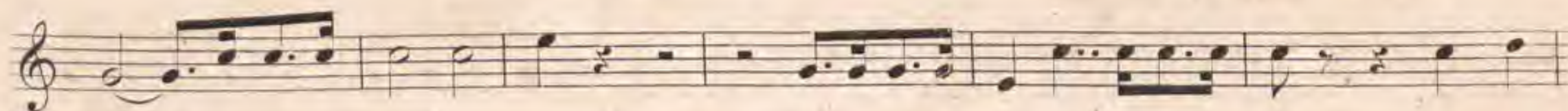
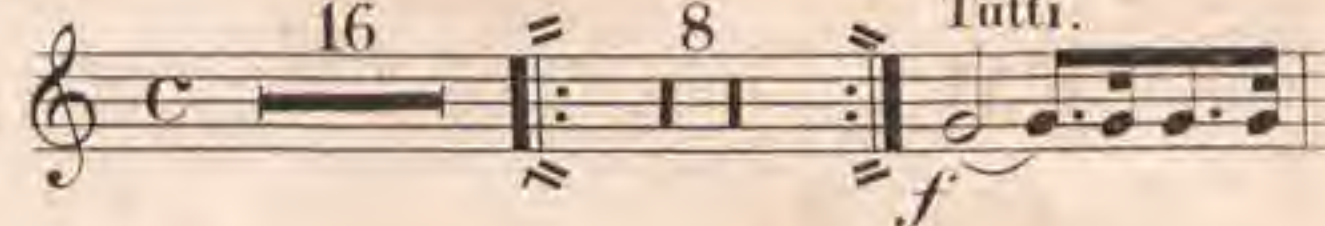
TROMBA 1^a in E.Tutti. Tempo 1^o

L'istesso Tempo.

VAR. 4.



VAR. 5.



2491

FINE.

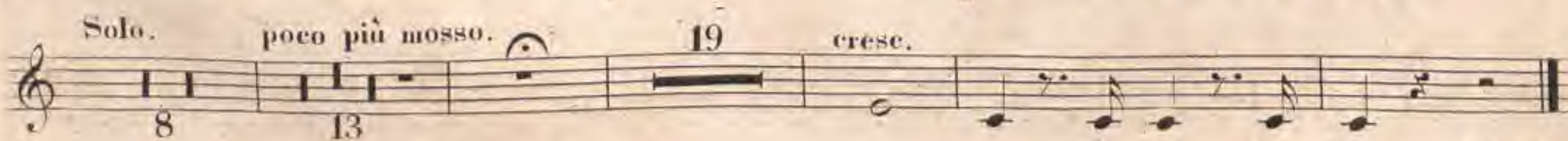
TROMBA 2^a in E.Tutti. Tempo 1^o

L'istesso Tempo.

VAR. 4.

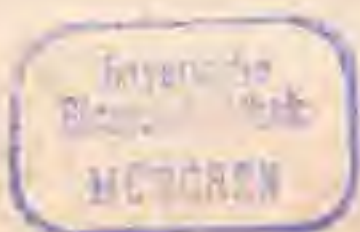


VAR. 5.



2491

FINE.



4^o Mus. pr. 42589

1

Allegro moderato.

Andantino.

Poco più mosso.

Poco più mosso.

8 7 1^a 2^a

Tutti. Tempo 1º

Tutti Tempo 19

8 8

VAR. 3.

Fin mosso.

8 7 1^a 2^a

ff Tutti

Più mosso.

ff. Tutti.

Tempo 1?

Solo.

Lo stesso Tempo.

Cadenza.

Tutti.

Solo.

poco più mosso.

P Tutti. *crese*

FINE.

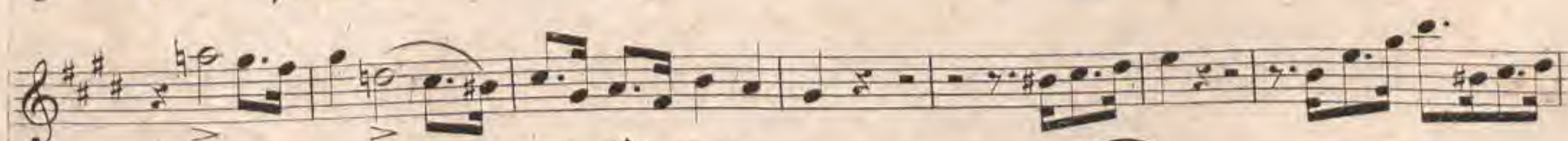
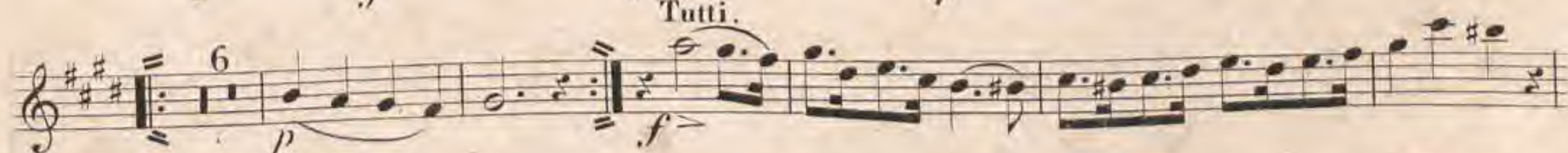
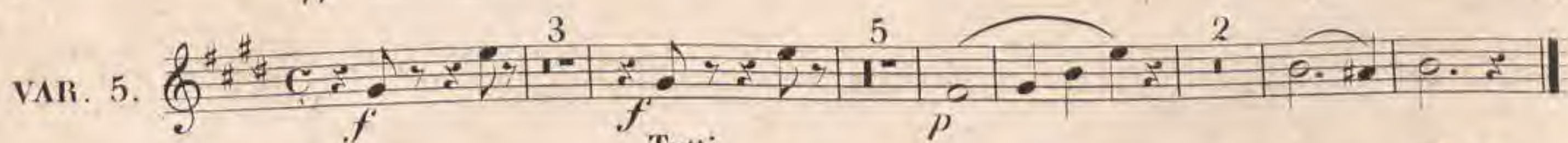
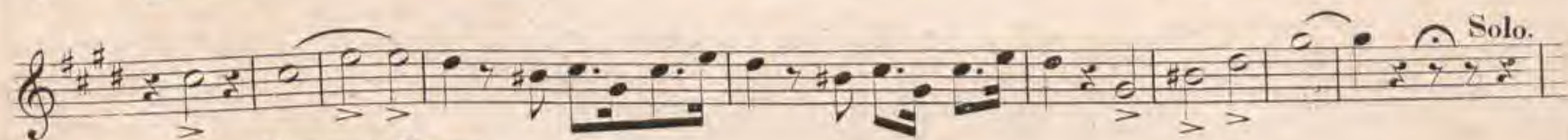
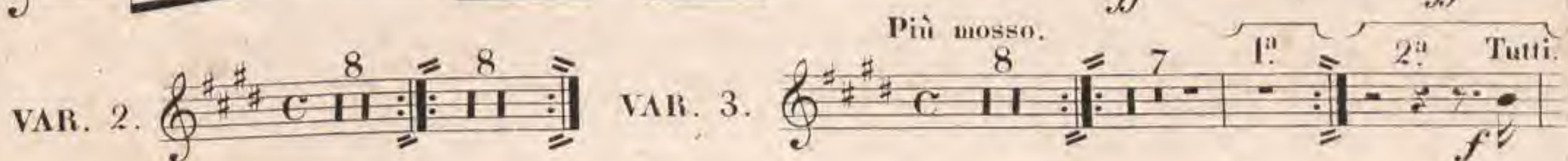
Allegro moderato.

INTRODUZIONE.



TÈMA.

Andantino.



FINE.

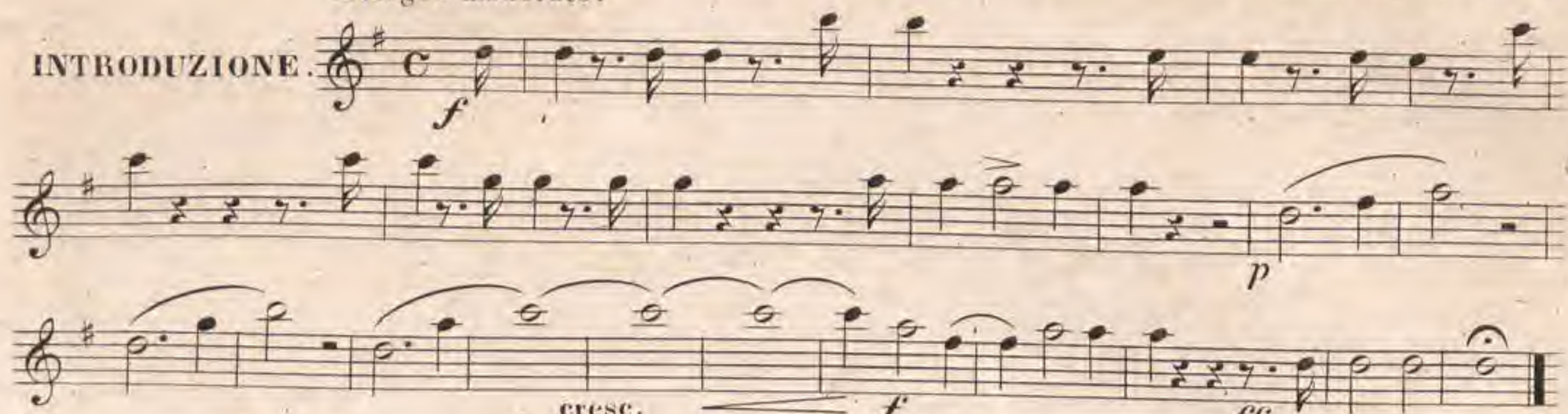
4^o Mus. pr. 42589

CLARINETTO 1º in A.

Th. Taeglichsbeck. Op. 17.

Allegro moderato.

INTRODUZIONE



Andantino.

Poco più mosso.

TÊMA

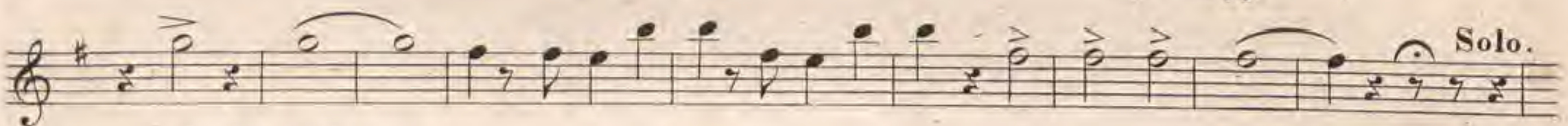


Tempo 1º

VAR. 2.

Tempo 1^o

VAR. 2.



Solo.

Listesso Tempo.

VAR. 4.



17

21

Cadenza.

VAR. 5.



f Tutti.

Solo.

Tutti.

8 poco più mosso.

crese. f

FINE.



Allegro moderato.

INTRODUZIONE.



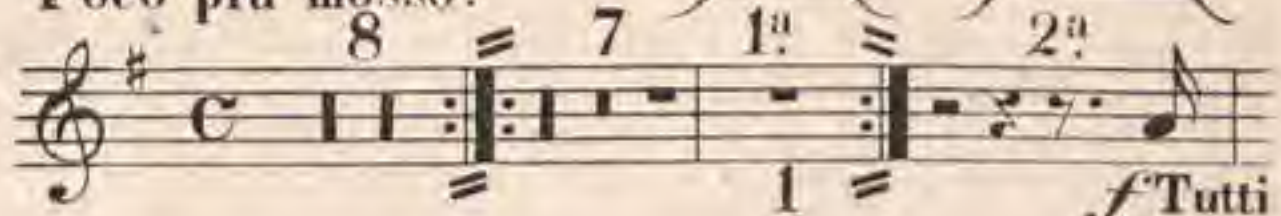
Andantino.

TEMA.

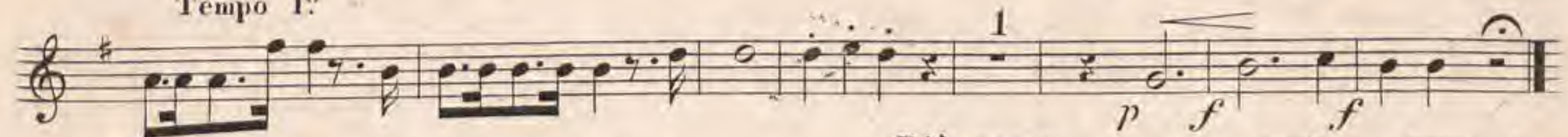


VAR. 1.

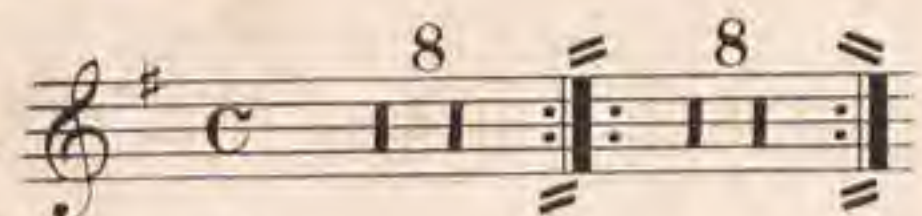
Poco più mosso.



Tempo 1º

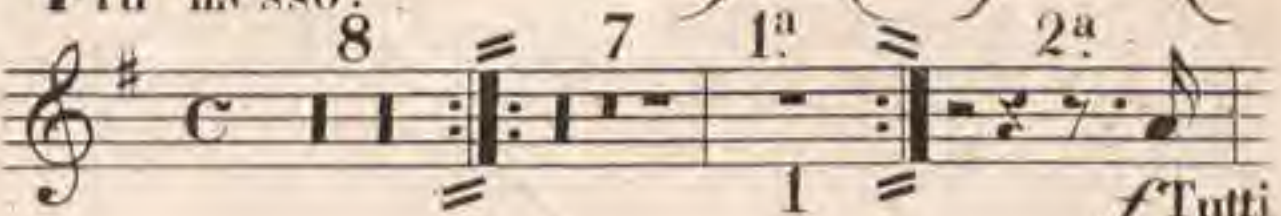


VAR. 2.

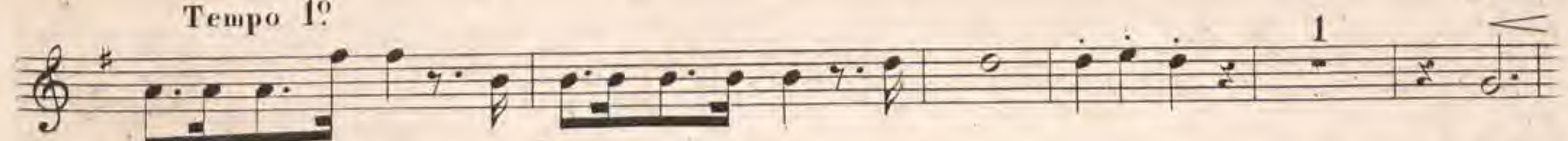


VAR. 3.

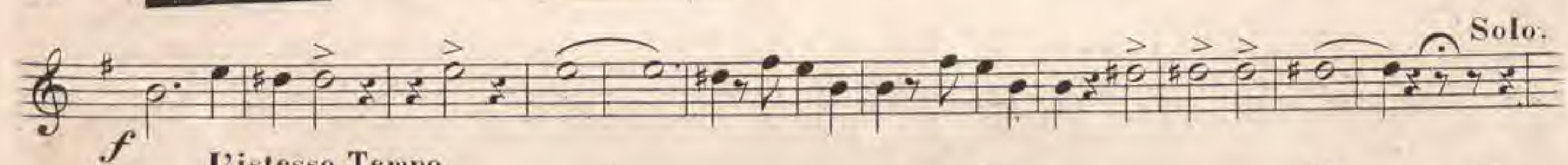
Più mosso.



Tempo 1º

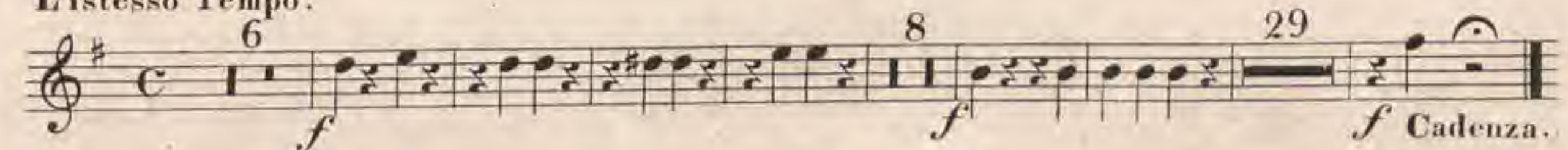


Solo.



Distesso Tempo.

VAR. 4.

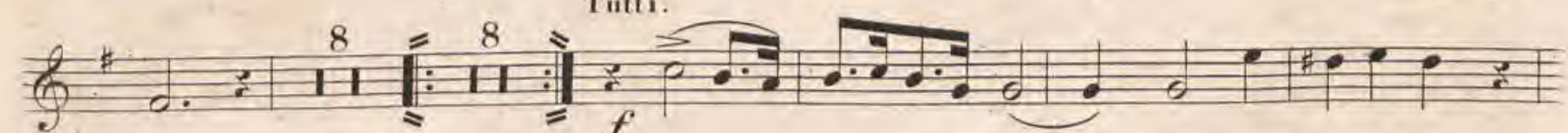


f Cadenza.

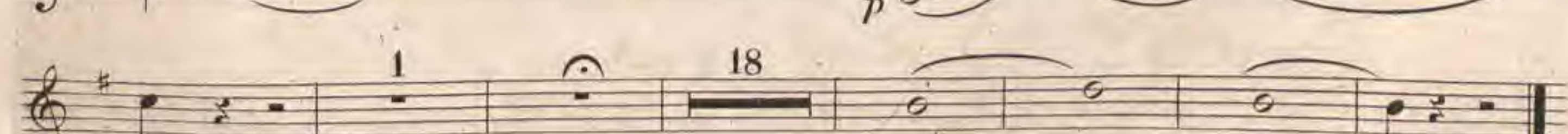
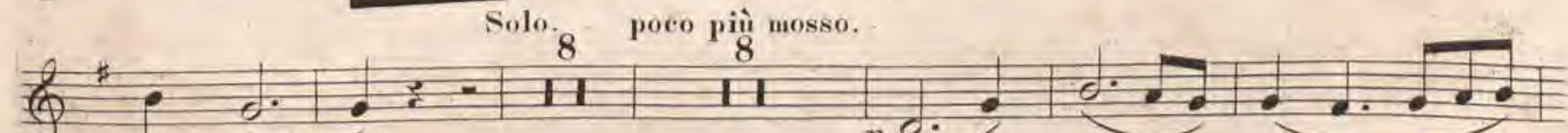
VAR. 5.



Tutti.



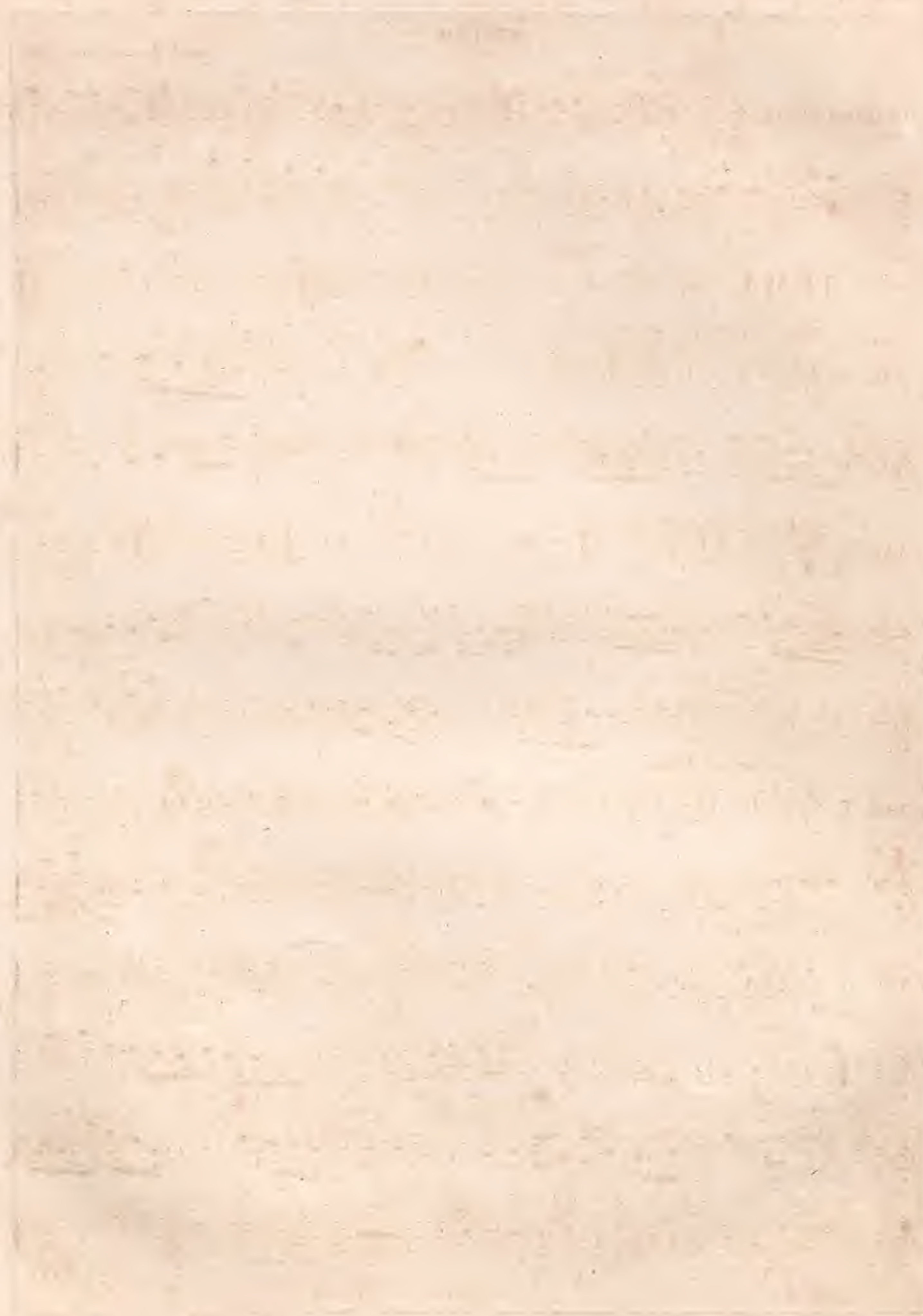
Solo. poco più mosso.



p cresc.

f





ALTO.

1

Th. Taeglichbeck. Op. IV.

Allegro moderato.

INTRODUZIONE.

Andantino.

TÈMA.

Pizz.

Poco più mosso.

VAR. 1.

VAR. 2.

ALTO,
 1811-1812

Più mosso.

VAR. 3.

VAR. 3. *Piu mosso.*

p

f *fz*

1^a 2^a Tutti. *f* Tempo 1^o

p *f*

Solo.

L'istesso Tempo.

VAR. 4. *f*

p *f*

f *p* *f* *p* *cresc.*

f *p* *f* *p*

pp

f Cadenza.

ALTO.

VAR. 5. *f* *p* *f* *p*

f *Pizz.* *f* coll' Arco.

Pizz. coll' Arco. *f*

2 *f* *p* 1^a 2^a Tutti. *f*

diminuendo. Solo. *pp*

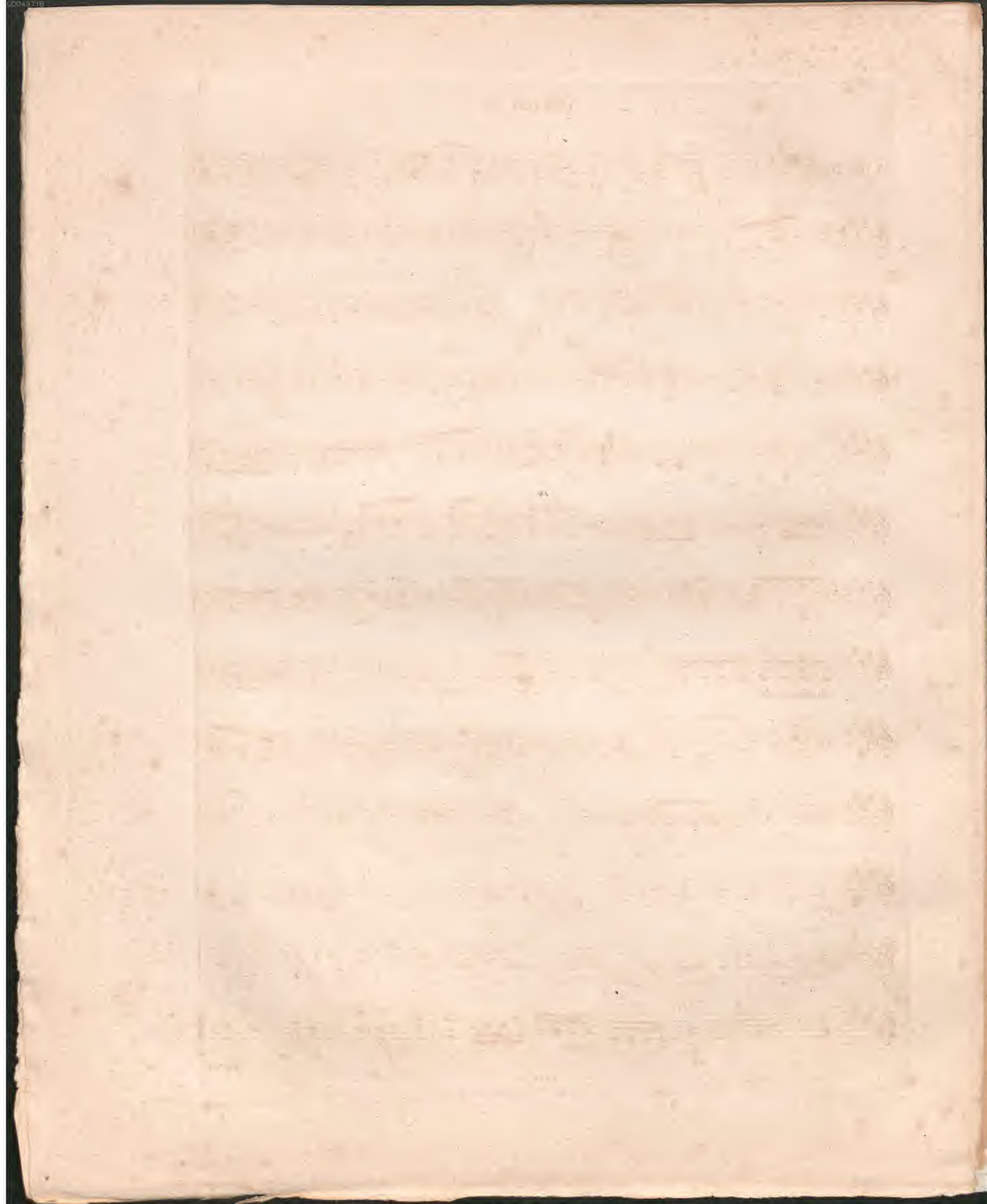
poco più mosso.

pp

pp Corno 2^o

Tutti. *p* *f*

FINE.



INTRODUZIONE



BASSO e VIOLONCELLO.

Più mosso.
coll'Arco.

VAR. 3.

p Basso.

fz

1^a 2^a Tutti. Tempo 1^o

p *f*

Solo.

L'istesso Tempo.

VAR. 4.

f

Cello.

p

Fag. 4^o *pp*

Basso.

Pizz.

cresc. *f* *p*

coll'Arco. *p* *p*

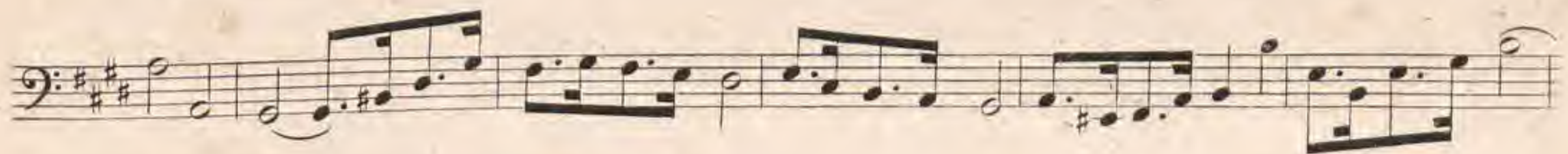
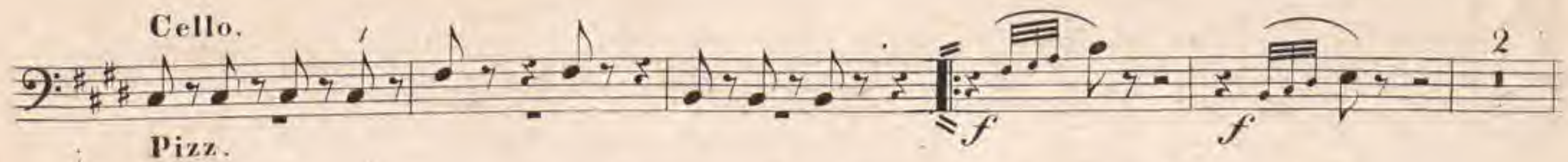
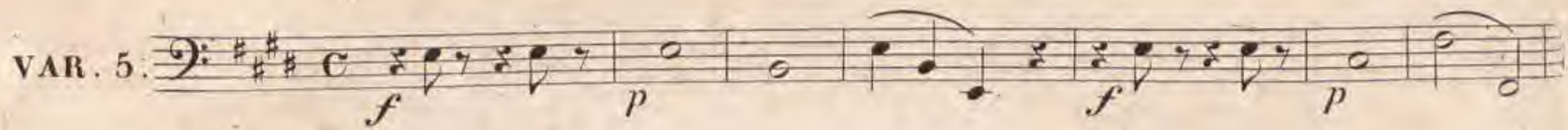
Cello. *p*

Basso.

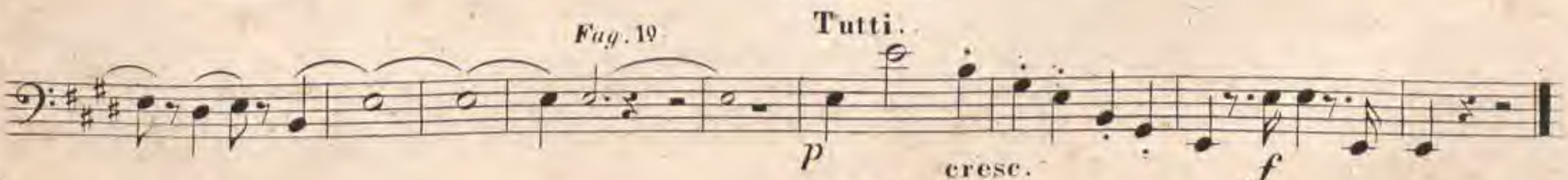
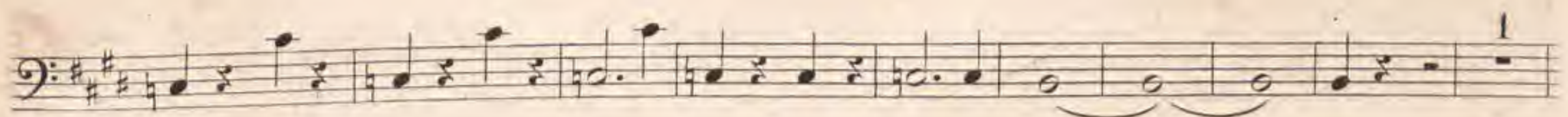
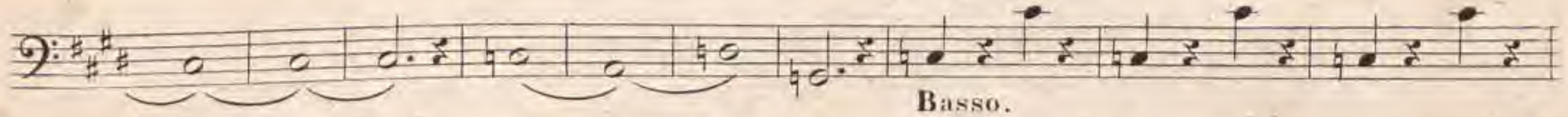
f Cadenza.

BASSO e VIOLONCELLO.

3

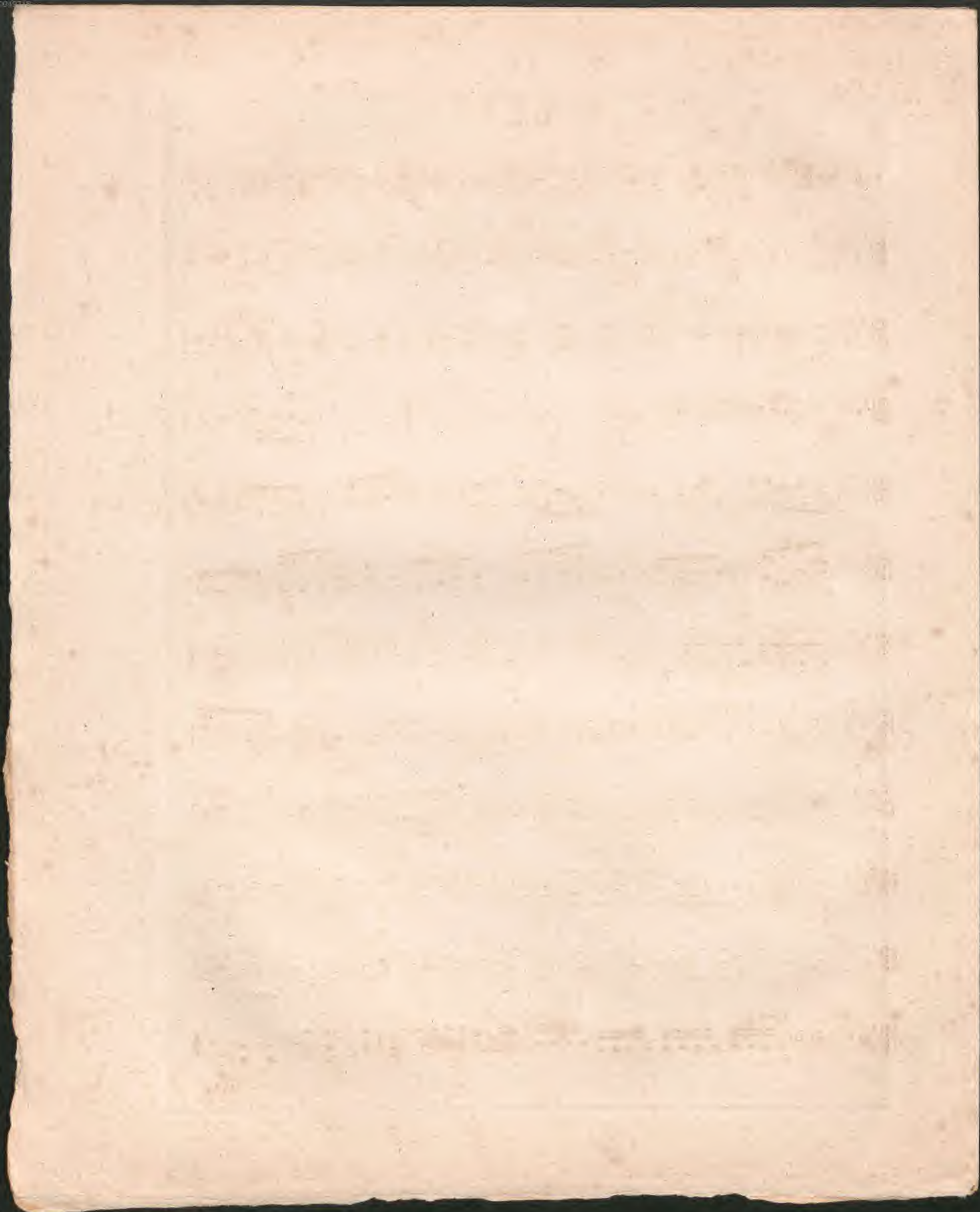


poco più mosso.



FINE.





VIOLINO 1^o

Th. Taeglichsbeck, Op. 17.

Allegro moderato.

INTRODUZIONE.

Andantino.

TÈMA.

Poco più mosso.

VAR. 1.

VAR. 2.

VIOLINO I^o

Più mosso.

VAR. 3.

L'istesso Tempo.

VAR. 4.

VIOLINO I?

3

VAR. 5.

f *p* *f* *p*

f Pizz.

coll' Arco. *f* Pizz.

coll' Arco. 2 *f* *p* Tutti.

Solo. *pp*

poco più mosso.

1 *pp*

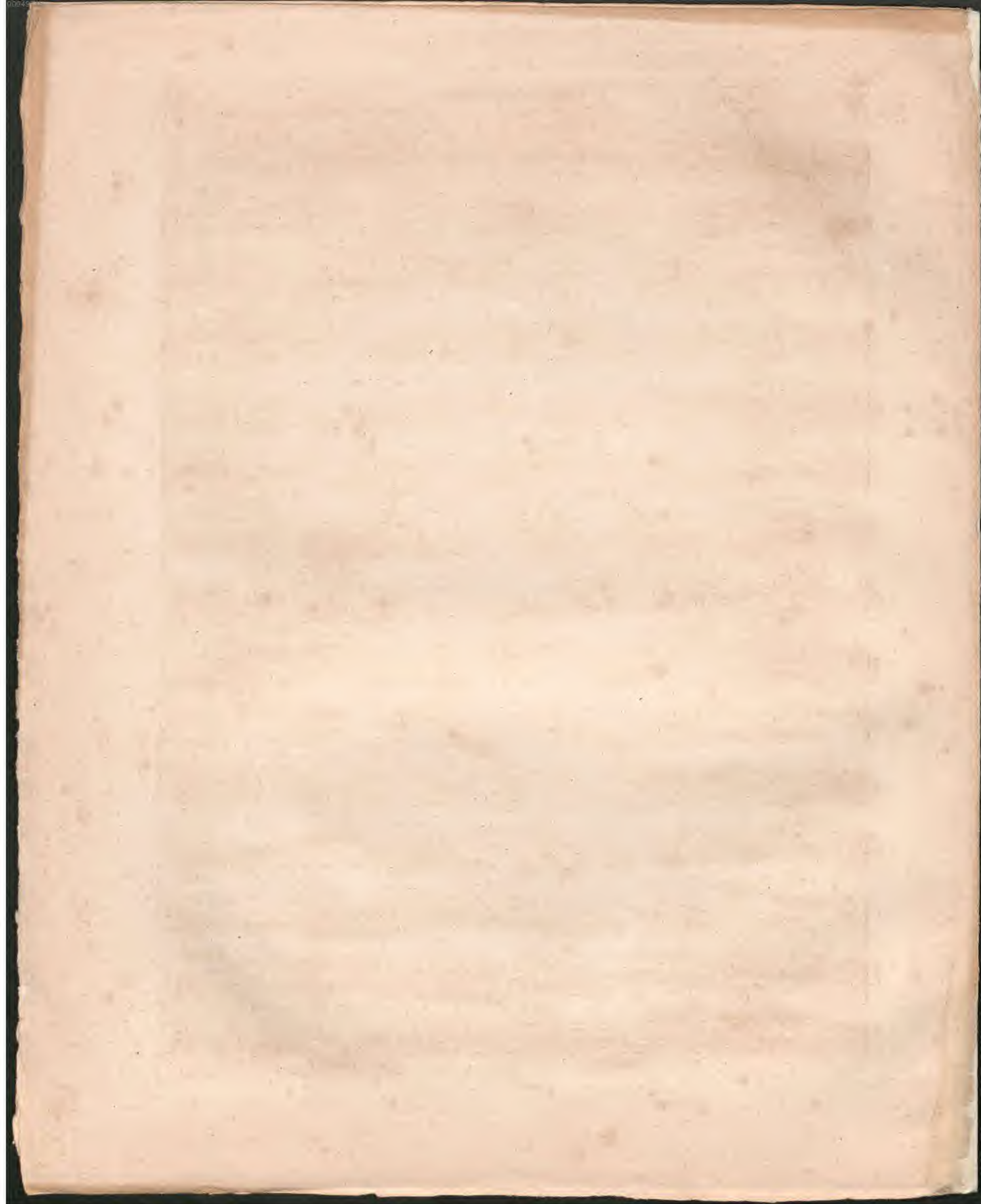
Corno 1^o

Tutti. *p* cresc. *f*

FINE.

2491





VIOLINO 2^o

1

Th. Taeglichbeck. Op. 17.

Allegro moderato.

INTRODUZIONE.

f

p

cres - - - cen - - -

f

ff

Andantino.

TÈMA.

p

mf

Poco più mosso.

VAR. 1.

mezzo forte.

f

ff

Tutti.

Tempo 1^o

p

f

ff

VAR. 2.

f

1^a

2^a

VIOLINO 2º

Più mosso.

VAR. 3. *p*

fz *1ª* *2ª* *Tutti.* *f* *Tempo 1º*

p *f* *Solo.*

L'istesso Tempo.

VAR. 4. *f*

p

f *f* *p fl. 1º* *p* *cresc.*

f *p* *1* *p* *p*

pp

f *Cadenza.*

VAR. 5.

f *p* *f* *p*

f *Pizz.*

coll' Arco. *f* *Pizz.*

coll' Arco. *f* *2*

p *Tutti.* *f*

Solo. *diminuendo.* *pp*

poco più mosso.

pp

pp

1 *Tutti.* *p* *cresc.* *f*

FINE.

